SAN FRANCISCO ART ASSOCIATION
BULLETIN
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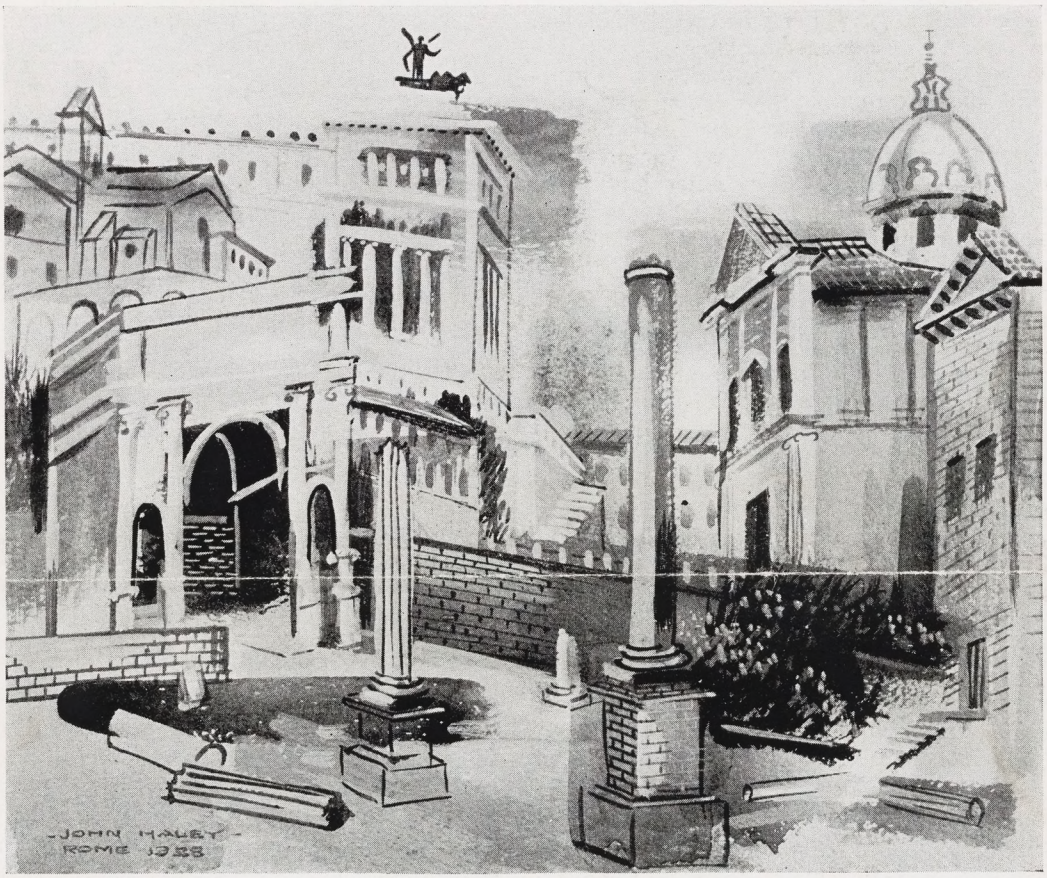

Roman Forum. By JOHN HALEY.
Anne Bremer Memorial Purchase Prize, Third Annual Water Color Show.

Art Association Third Water Color Annual at San Francisco Museum of Art

By MILDRED ROSENTHAL

WATER COLOR HOLDS an increasingly important place in Western Art. From the time three years ago when the Water Color Exhibition was lifted from its secondary place in the Annual of Painting and Sculpture and given the importance of a separate annual, its growth has been steady and sincere. There is scarcely an artist in California who does not, at some time during the year, experiment with this medium. As a result, each Water Color Annual brings added problems and responsibilities.

This year's show, now hanging at the San Francisco Museum of Art, presented its jurors with difficulties scarcely solvable. Said William Gaskin, its chairman, "We were given 673 entries to judge. We eliminated with the greatest of care and deliberation and finally came to the place where we thought we should stop. After counting the accepted pictures we had about 150, and but one gallery, capable of hanging 75, had been reserved.

The last rejections were very difficult to determine upon."

Now, it has always been our own contention that a small show is not necessarily a strong one. By a perfectly natural process a small show reflects more acutely the taste of the persons who judged it, but by this very limitation it becomes less vital.

In the exhibition now hanging the jurors have done a good job where catholicity of viewpoint is concerned. Every approach is included, and one recognizes almost immediately the sincerity of purpose that must have actuated the judges. But aside from the disappointment that comes to each excluded artist there is a curious psychological misstatement presented to the public by too limited a show. The public reads that nearly 700 entries are submitted and 75 chosen. Instantly there arises the presumption that these accepted pieces must certainly be the gems of the collection. This conclusion over-emphasizes the acceptances and brings as a result disappointment and misunderstanding. A show twice the size of the one now hanging would present more accurately the picture of what California artists are doing. It would also bring more satisfaction to Art Association members, more pleasure to the public and more interest to the press.

It has been suggested that when more paintings are accepted than hanging space has been provided for, that two rotating shows be installed, each to run one-half the alloted time. (We are aware that this means more work for the Museum). There is also the consideration of reserving more room in advance.

But to get back to the show itself. It is very interesting, very varied and of excellent calibre. There is a growing tendency toward that sophisticated modern technique which we usually link with the University of California. There is a good representation of the "Black-White-Color" school and there is a strong leaning toward experimentation in guache. What one misses most is a representation of that school of pure water color technique that brings with it a delicacy and fantasy obtainable in no other medium.

The prize winners, reproduced in this "Bulletin," speak for themselves—though, in justice to John Haley's "Roman Forum" we must frankly state that much of the beauty and spirit of the original is lost in the photograph. The honorable mentions went to (1st) Karl Kasten, who is represented by a well drawn pastel, "*Rincon Hill;*" (2nd) Karl Baumann, whose vibrant "*Along the Railroad Tracks*" is one of the most arresting water colors in the show; (3rd) Wolfgang Carlberg for a sympathetic and solidly rendered painting "*Refugees.*"

Helen Frank's "*Midnight,*" Marian Cunningham's "*The Road,*" Earl Loran's "*On Leaving Mendocino,*" Oswald Kurman's "*Stowe Lake,*" Alec Yuill-Thornton's "*More Americana,*" William Hesthal's "*Winter Sun,*" Martha Simpson's "*Hollyhocks*" and Bernard Zakheim's little ink and color drawings remain in our memory as among the very personal expressions that we enjoyed.

There are, this year, many new names in the collection. Sixty-six artists, outside of California, submitted paintings, seven of which are hanging. This is another good reason for enlarging the exhibition. We cannot expect continued interest from our eastern friends when chances of exhibiting are so slim. The response to this year's annual is indeed exhilarating—may next year's be more inclusive.

Doctors, Alas!

PROLOGUE

These doggrel lines I dedicate
To Ph. D's who stay up late
To Art define, and Art debate.

DISCOURSE

The Ph. D's have tried, and found
Their feet depart the solid ground
When e're they start to tackle Art.

They struggle though, insistently
'Til, baffled by infinity
They beat retreat, and meet defeat.

When will they learn naught may define
A tint, save tint, a line, save line;
That naught save Art may Art define?

EPILOGUE

They'll never learn, they'll never know,
They see a daub, away they go;
They chase their tails, they bay the skies
Like bloodhounds chasing butterflies.

—TIM WULFF

Chicago Invites Artists

The Eighteenth International Exhibition of Watercolors (which includes pastels monotypes, miniatures, drawings, tempera on paper and guache) will be held at the Chicago Art Institute March 23 to May 14. Entry cards, obtainable at the San Francisco Museum of Art, must be received at the Chicago Art Institute by February 22. Entries will be accepted up to and including March 2. Artists may submit three pieces of work.

Winter Flood. *By* LEAH RINNE HAMILTON.

Artists' Fund Prize, S. F. Art Association Third Annual Water Color Show.

Exposition Murals

WORKING AGAINST TIME, completing and installing their mural projects, California artists are playing one of the most important roles at the Fair Grounds.

Presented the greatest opportunity of many years, (with the exception of the WPA Federal Art Project), the artists are staging the most impressive, exciting, out-door show ever undertaken in this vicinity.

The exterior Fair murals include all sorts of approaches—conservative, fantastic, playful—but all are vibrant and colorful, and quite a departure from the usual conception. Wherein we previously accepted a mural as part of the decoration of a building, these murals become an integral part of the architecture itself. Whole facades of huge proportions are being covered and the result is quite breath-taking. A fine thing about it all, however, is the way the personality of the different artists is evidenced in each completed design.

Lucien Labaudt has achieved a very beautiful personal expression in his treatment of the facade of the California Building. Using flat poster-like colors of lacquer reds, greys, and greens, he has told the story of California's industries with great success. Like the Volz murals in the Federal Building opposite, he is working directly on the ply boards, which have been surfaced with a coat of flat white.

In the San Francisco Building, nearby, Jane Berlandina's two murals for the oval court, each about 135 feet by 26 feet, are now being placed. Painting in her studio, the artist used a wax medium and oil paint on regulation canvas. The completed designs are now being installed in sections. Here, again, the personality of the painter is definitely felt. Rich earth colors, dusty pinks, blue, black, and red, have been used with fine taste in depicting San Francisco's story. Incidentally, this court presents a remarkably harmonious ensemble. Designed by Clarence Tantau, in

(Concluded on page 6, col. 2)

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Bulletin Editor.....MILDRED ROSENTHAL
Associates.....RALPH STACKPOLE, WILLIAM HESTHAL
RINALDO CUNEO.

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Parilia Plans Outlined

A PARILIA OF RARE creative beauty is being planned for the evening of April 21 at San Francisco's Civic Auditorum.

Stressing the theme of the Golden Gate International Exposition this year's *Parilia* will be inspired by the mythology of the Pacific Basin. In honor of the distinguished guests in our midst the Art Association is determined upon producing a pageant and ball truly representative of the originality and ability of its membership. Artists of the Association will play a prominent part in the magnificence of the spectacle that is being planned. The story of the pageant is not yet complete but Art Association members will soon be advised of all details.

The Central Committee comprises Ray C. Ingram, General Director; Laurance I. Scott, Director; Lucien Labaudt, Art Director; Janet Dyer Spencer, Assistant Art Director; Eldridge T. Spencer, Architectural Director; Ruby Adair, Executive Secretary.

Handclasp from Holland

The Hague, December 27, 1938
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San Francisco Art Association
San Francisco, Calif.

Dear Sirs:

We have some old copies of the San Francisco Art Association Bulletin (of the year 1937) and we should appreciate it very much if you would kindly send us again the forthcoming issues of this Bulletin.

Thanking you for your kindness, in anticipation.

Yours very sincerely,
The BACHSTITZ GALLERY.

New Members

Lay: Mr. Eldridge T. Spencer.

Active Artist: Mr. Charles Orson Horton, Mr. Reuben Kadish, Mrs. Mereille Piazzoni Wood.

Associate Artist: Mrs. Marian Clark Cooch, Miss Minerva Pierce, Miss Evalyn Rogers.

Members Gallery

The San Francisco Art Association Members Gallery at the San Francisco Museum of Art has shown one excellent exhibition after another since January 1. Florence Tufts' water colors, now hanging, will continue through February 14. Succeeding it will be a two-weeks exhibition by Alexander Nepote. John Langley Howard exhibited oils during the last two weeks of January and preceding it Claire Von Falkenstein showed a fine collection of drawings and water colors.

The First Garden. *By* HELEN FORBES.
Mural now placed in South Tower in Golden Gate International Exposition.

Studio. *By* ALLELA CORNELL.

San Francisco Art Association Purchase Prize, Third Annual Water Color Show.

Motion Picture Program at Museum

The San Francisco Museum of Art announces a program of Great Films of the Past to be given Tuesday and Wednesday nights at 8 o'clock from March 7 to May 17, with an introductory lecture March 1. On the series will be: films by D. W. Griffith ("The Mother and the Law," "Birth of a Nation," "Broken Blossoms," "Way Down East," "Isn't Life Wonderful?"); Great Actresses of the Past with Gabrielle Rejane, Sarah Bernhardt, Minnie Maddern Fiske, Eleonora Duse; "Anna Christie," "I am a Fugitive from a Chain Gang," "Fall of the House of Usher," "Entr'acte," "Joie de Vivre," "Public Enemy," "Plow That Broke the Plains," "The River" and a series of the March of Time. Refreshments will be served and informal talks given.

Admission (25c) is possible only through membership in the Film Art Group (membership fee 50c). A complete list with dates may be had at the Information Desk of the Museum, and membership in the Film Art Group may be made now. The number of memberships is limited.

SAN FRANCISCO ART ASSOCIATION BULLETIN

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Current Exhibitions:

Amberg-Hirth, 165 Post Street: Exhibit of the work of California Craftsmen, Exposition.

California Palace of the Legion of Honor, Lincoln Memorial Park; Paintings by Toby Rosenthal (1848-1917). Prints and Drawings by John Taylor Arms; Opening February 16th. Paintings by Thaddeus Welch (1844-1919); Opening February 16th. Paintings and Sculptures by San Francisco Artists; Opening February 18th.

California School of Fine Arts, 800 Chestnut Street: Exhibition of Students' work and demonstrations of various media, at the Science, Health and Education Building, Treasure Island.

City of Paris Gallery, corner Geary and Stockton Streets: Through February 11, Water Colors, by Hilaire Hiler. February 13-22, Models from the New York World's Fair.

Courvoisier Galleries, 133 Geary Street: During February, Water Colors, by André Girard.

De Young Memorial Museum, Golden Gate Park: February 1 through 15, Royal Photographic Society of Great Britain. Through February 16, Modern Photographic Illustration, by Don K. Oliver. February 16 through March 12, Photographs of Egypt, by Prof. Hamann and Dr. Hamann. February 16 through March 31, Rembrandt Etchings, from the collection of Lessing Rosenwald. Sometime in February, Camera Pictorials of Los Angeles.

Duncan, Vail Company, 364 Sutter Street: February 13-28, Water Colors, by Arthur Hall.

Gump Galleries, 246 Post Street: February 13-25, Drawings and Water Colors, by Rolf Pielke. February 27, Paintings, by John M. Gamble.

Oakland Art Gallery, Municipal Auditorium, Oakland: February 3-26, Selections from Permanent Collection.

San Francisco Museum of Art, War Memorial, Civic Center: February 1-21, Paintings by Bear Newman. February 1-28, Selection of Water Colors from the Downtown Gallery. February 12-26, Rehn-Kraushaar Group of Oils, including Burchfield, Bacon, Blanch, Glackens, Sloan, DuBois, etc. February 23-April 1, Guatemalan Textiles. Continuing through February 20, Water Colors by Millard Sheets. Through February 28, Oils, by Marc Chagall. Through February 28, Third Annual Watercolor Exhibition of the San Francisco Art Association.

February 1-14, Work of Florence Ingalsbe Tufts. February 15-28, Work of Alexander Nepote.

Vera Jones Bright Gallery, 165 Post Street: February 6-25, Water Colors, by Robert Waller. Photographs by Brett Weston.

Willard E. Worden Gallery, 312 Stockton Street: During February, Water Colors, by Minerva Pierce.

Mills College Art Gallery: Master Drawings of the 19th and 20th Century.

Exposition Murals

(Continued from page 3)

what may be termed a Modern Baroque Architecture, the paintings, the central fountain, in fact the entire unit, are inter-related in rhythm and balance. The fountain is by Robert Howard and Cecelia Graham. It is a design of whales, dolphins, and human figures, executed in black terazzo.

Jane Berlandina is now at work on two large, very brilliant, murals for the Brazilian Building (Gardner Dailey, architect) depicting "*Coffee*" and "*Jungle.*"

Moya Del Pino's mural for the Temple of Religion, because of the character of its subject matter, is unlike most of the Fair murals. It represents *Man in His Relationship to God*, and tells the story of the complete cycle of Man's Life. Incorporated in the design are studies on this subject which have engrossed the thought of the artist over a period of years—in fact that section of *Death before Resurrection* suggests the painting in the Albert Bender collection. It is a serious, sympathetic rendering in a simple harmony of earth colors, grey blues, and sepia browns. It is painted on masonite, prepared with plaster, and quite suggests fresco.

Opposite in character and technique, is the mural by Moya for the ballroom of the California Building, now being installed. It is frivolous in theme, that of a *Spanish Fiesta*, and the artist has suggested a "*Manton de Manila*," using the lovely soft colors typical of these old shawls. Incidentally, the entire room stresses the harmony of rose and coral, with touches of yellows, greens, and blue. Over the Governor's box is a smaller mural by Moya, representing Northern and Southern California. Timothy Phleuger is architect.

Franz Bergmann is executing a series of murals in linoleum called "*History of Shelter.*" Said to be the largest murals of their kind, Bergmann has had an excellent opportunity utilizing that fantastic sort of design he so enjoys. His oil murals for the South Tower depicting "*Gold*" and "*Fortune*" are now in place. *(To be continued)* —M. R.